

# art education

A B C D E F G H  
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SOCIAL SCIENCES

FEBRUARY

VOLUME 10 NO 2

a b c d e f g h i j  
k l m n o p q r s t  
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A cat. An old man. His dog. The boy.  
My cap and my top. An ax, and an ox.

FIGURES.

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# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION  
A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

FEBRUARY 1957

VOLUME 10—NO. 2

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EDITORIAL OFFICE: BOX 438, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, N. Y.  
BUSINESS OFFICE: STATE TEACHERS COLLEGE, KUTZTOWN, PENNSYLVANIA

Published nine times a year: October, November, December, January, February, March, April, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$2.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879. Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning membership may be secured from the Secretary-Treasurer.

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COVER DESIGN—BERYL D. PUNT

## "ART IS A PERSONAL MATTER"

VIRGINIA PURCELL  
Head  
Art Department  
Chapman College  
Orange, Calif.



A little child paints, subconsciously using non-subject related color for his child symbols, and happily names his work—me, my daddy and my mommy. With enthusiasm and intense rapture ideas coming from his innermost being are expressed with complete confidence. This rapturous release of his understanding is truly an art experience.

Art has many meanings. Art values change from one generation to the next, and the statements of artists of one period are usually restated by the artists of the next. A definition of a word is often an interpretation of the word as determined by the philosophy and psychology of the individual. Although there is probably no absolute fixed meaning to any word, the study of meaning is enlightening and promotes clear thinking about art and art education. To each of us, through each of us, art is personalized and thus the definition of art becomes personalized.

Let us do away with the ponderosity of definitions and educational cliches and approach this thing called art education simply and directly. For our purpose as art educators perhaps it is enough to restate the obvious: in art expression an idea takes form. Since there is nothing from which to make art except ideas, what else can art expression be? If it is not a personalized idea, it is not art. Art is not something out of nothing. Daydreaming and hopeful wishing will not produce art; neither will the laissez-faire art education of the progressive education with a capital "P" variety foster creativity. Choice and decision eliminate confusion and bring forth ordered relationships—design. A child without direction is a confused and unhappy child. Guidance in art, however, does not

mean patterning or pouring the child into a mold and expecting him to come out with personalized ideas. Preconceived pattern and imitation is not an art, never has been art, and never can be art. Such practices as making clay replicas of dinosaurs, copies of emu bird, or plaster molds of leaves are not art experiences. Let's not call them art.

Art education, having its roots deep in ideas, should encompass a way of living. It is impossible to conceive of the art idea expressing itself other than in life experiences or of the child having personalized ideas about the things his feelings have not touched.

In the science of education certain theories are postulated stressing the need for more factual information, memorization, and research involving replicas and mechanical drawings, types of work that, when used, should not be classified in the curriculum as art. Let's not call it art when it is not a personalized idea. Skills are not to be discarded in art education, but the purpose for learning skills should be based on the child's current need for fulfillment of the expression of his ideas. Creative expression must be approached from the child's point of view, not from the adult who as parent or teacher often practices the authoritarianism of imposing adult concepts on the child without being aware of so doing. When the child says he can do nothing in art, it is a sign of autocratic domination, and the little fellow will become active again only when he no longer feels that he has been swallowed by the whale.

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## "ART IS A PERSONAL MATTER"

(continued from page 1)

Since growth means change and anxious people seek refuge in eclecticism, insecure people often imitate past cultural patterns. Uncertainty engenders fear, tending to dull ideas and produce a mental set against progressive movements. The insecure art teacher fears change, fears art, and pleads for the "How To Do Its". Art education is not a standardized formula for "How To Do It", not a collection of fixed prescriptions or absolutes for personalized ideas handed down from past educational prophets. The teacher who fears no end product, belittles no honest expression, and calls no art bad, will not be afraid for himself or his pupils. Most teachers subscribe to the idea of providing opportunity for personalized expression, but fear causes many to believe that change is conducive to disintegration, that security lies in fixed traditional methods, and that we are progressively secure as the formal idea triumphs over uncertainty. The danger of this point of view is that it leads to autocratic instruction, fixed ideas imposed from the top, and a hierarchy of art instruction. Growth is irresistible; nothing is static in this world, least of all in our art experiences. Ideas cannot be developed nor art understanding stimulated upon an authoritarian basis, such as teaching color harmonies and other fixed so-called rules of art—rules that bring forth "all-alike" productions. We must cease being opinionated through borrowed knowledge; our point of view must be flexible and ever expanding. In art education we are moving away from thinking in terms of fixed determinants to thinking in terms of ever evolving new concepts. Let's sweep out the litter cluttering the mind and let experimental action in art activities bring freedom to thinking. Eliminating fixed conceptions, we must value the result of experimental action. Out of this new understanding we must think, feel, and do.

Let's approach art education without trepidation, bearing in mind that to achieve a sane simplicity in thinking that leads to action is one of the first and most important things to do. Many little "I's" in action lead to a big "We" in action. Let us act to capture the imagination of

the child, to help him release his ideas, and "to let loose his goodies". Now on the borderline of a dynamic new philosophy, we give the future of art education to the thinkers, choosers, and doers.

Are we losing our ability to think and to make choices for ourselves? Are we apathetically permitting the master mind to think for us? Art education is failing to promote thinking when children ask the teacher: "How do you want me to paint it?" "What is the right color to use?" "Is this good?" The danger flag should be hoisted when such questions are asked by our pupils. We are supposed to have moved from an epoch in which imitation and learning from memory dominated to one where children are permitted and even encouraged to think. We are a step ahead of yesterday; we have progressed but the battle is far from won, and as additional changes occur we must be alerted to new lags in thinking which may have appeared.

The child is always thinking, imagining, creating. It is his nature to do so. The child's world is one of self-expression. The teacher's role is to cultivate the seed of freedom planted deep within the child, and to give him the right to think for himself, the right to make choices. The teacher must also reserve these rights for himself, otherwise he may lock the storehouse of his understandings within himself and the child. The bondage of sterility in art expression must be a result of the adult's ignorance of the true nature of child art. We as teachers should work not with anxiety but with enthusiasm, not with compulsion but with dynamic guidance and acceptance of the child's art expression. We do not have to force or shove, nor should we expect to control the minds of children or adults.

We must guide the child to think for himself, in his own way. Grades, post-mortem evaluations, and competition in creative activities destroy the child's chance to find his place in art. The teacher must remove all obstructions from the pathway of the child's thinking, such as continued use of copy books, mimeographed outlines, patterns for turkeys and bunnies, and hundreds of other such devices now in use which bring suffocation and death to original thinking.

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## **THE FOURTH BIENNIAL CONFERENCE: ACT NOW**

**JOHN OLSEN**  
Conference Chairman

Plans are being completed rapidly for the forthcoming NAEA Conference in Los Angeles, at the Hotel Statler. Official dates for the Conference are Tuesday, April 16 through Friday, April 19, but you will be sorry if you aren't in Los Angeles on Monday the 15th for pre-conference activities. Registration will begin at three p.m. on the afternoon of the 15th; and there will be a first nighter Pre-conference Hospitality Party beginning at 7:30 p.m.

Bill Milliken and Bill Beecher have made preparations along with the conference coordinating committee for a party that will outshine a Hollywood premiere. Vincent Price will be Master of Ceremonies and will personally see to it that you have an opportunity to rub elbows with NAEA officers, council members, and artists and guests from the film and T.V. Industries. Following the party, there will be either a performance by a creative dance group or a preview of a new Hollywood film.

The program for the four days that follow will be a veritable merry-go-round of activities—a four-ring circus of meetings, workshops, seminars, and tours—so each member can participate in those events which will contribute most to personal and professional growth. The conference planning committees have tried to make sure that there will be exactly the right kind of meeting during each hour of the day for each member of NAEA.

Joseph Krause has coordinated the planning of many special exhibits in relation to the visual emphasis of the conference, including a special exhibit designed by William Enking of the theme for the conference, "Art and the Adolescent". Sister Magdalen Mary and Mary Corita of Immaculate Heart College have designed and planned an exhibit for the commercial organizations which is so colorful, imaginative, and

educational that you will want to spend all your time there; and Ida May Anderson, associate conference chairman, is working with John Scott of the Los Angeles City Schools on a film visualization of the adolescent that will start the program off on exactly the right note.

The conference program, under the leadership of Jack Stoops and d'Arcy Hayman, sounds like a who's who of artists and art educators. The following are only a few of those who will be participating as speakers, panel leaders, and consultants: Victor Gruen, Charles Eames, Richard Neutra, Viktor Lowenfeld, Donald McNassor, Saul Bass, Edwin Ziegfeld, Rico Le Brun, Paul McCobb, Bernard Rosenthal, Millard Sheets, Louise P. Sooy, Edith Henry, Mildred Fairchild, William Brice, Kurt With, John Paul Jones, Caroline Howlett, Kenneth Winebrenner, F. Louis Hoover, Edward Reep, Lorser Feitelson, Mary Adeline McKibbin, Calvin Straub, Gregory Ain, Carlton Ball, Peter Voulkos, Antonio Prieto, Jules Engle, Henry Dreyfuss, Dorothy Jenkins, Ralph Altman, Ralph Beelke, and many others. A feature event of the conference will be a luncheon and session at the Motion Picture Studios with producers, directors and stars participating.

Finances for the conference are being handled by Vincent Lanier. He is responsible for balancing the budget and for processing all conference finance requests. Wallace Olson, chairman of the Local Arrangements Committee, is taking care of all requests for hotel space and facilities. His committees urge you to make your reservations early, not only for a place to stay, but also for conference meetings. Individual requests for rooms should be sent directly to the Hotel Statler.

Because workshops, seminars, and tours are limited in number, a brief description of these activities follows along with a pre-registration form. Pauli Tolman, Publicity Chairman, and Evangeline Heisig, Registration Chairman, want you to be sure to fill out and mail the form now, so you can be sure of being included in those activities which interest you most.

### **MOTION PICTURE TV STUDIO SESSION AND LUNCHEON**

Reservations limited. Planned for those who wish to observe at first hand motion pictures

(please turn to page 4)

## THE FOURTH BIENNIAL CONFERENCE

(continued from page 3)

in the making and to exchange thinking with producers, art directors, stars relative to the influence of motion pictures on the adolescent child.

Educational chairman, Pauli Tolman  
Studio Chairman, Warren Lewis: Lewis Sharp Productions.

### SEMINARS

Seminars are limited to 24 members, and have been planned for those who wish to pursue a specialized interest, and can attend all four meetings scheduled for the group. There will be no charge for transportation.

#### 1. Advertising Design:

Tour of a modern printing plant, an advertising agency and Art Center School.

#### 2. Contemporary Architecture:

Architectural Education for Contemporary Life—its needs, content and media. Tours of modern architecture in Los Angeles and Pasadena. Panel discussions and talks including Victor Gruen, Gregory Ain and Charles Eames.

#### 3. Ceramics:

Four seminars planned for an exchange of ideas with such professional potters and educators as Peter Voulkas and Carlton Ball. Discussion of methods, materials, tools, equipment, classroom procedures and school budgets. A visit to Gladding McBean Clay Products Company.

#### 4. Industrial Design:

Visits to the offices of Henry Dreyfuss, Malvin Bet, Merandino-Green, Art Center School, the Packard-Bell Radio-Television Corporation.

#### 5. Photography:

Planned for high school and college instructors of photography. Visits to a stimulating variety of photographic studios and school photography departments.

#### 6. Costume Design and Production:

Tour of Tabak of California and the Costume Gallery and Research Center of the Los Angeles County Museum. Panel discussions with leading fashion designers.

A fashion show and luncheon with the Fashion Designers of Los Angeles.

#### 7. Art Museums and the Community:

A series of meetings held at the Los Angeles County, Pasadena and South West Museums. Talks and panel discussions by educators and museum directors.

#### 8. Production of 16 mm Films:

Exploring the complexities involved in the production of 16 mm films. Panel discussions by film producers, editors, distributors and audio-visual directors. Field trip to UPA and U.S.C. Film Department.

#### 9. Television for Classrooms:

Arranged to give group members an opportunity to become acquainted with instructional TV, and the operation of a TV station. Field trip to N.B.C. with panel discussions by leading TV producers and directors.

#### 10. School House Planning:

Study and evaluation of materials and resources available. Seminar consultants include Mrs. Jane Hood and Mr. Audrey Calver of the California State Department of Education, and Mr. Robert Alexander, architect-associate of Richard Neutra. Visits to elementary and secondary schools.

### WORKSHOPS AT THE STATLER HOTEL

#### 1. Simple Sculptural Processes

Lecture, demonstration and discussion, dealing with the methods, techniques and problems in simple, fundamental sculptural processes.

Leader: George Laisner—Art Department, Washington State College.

#### 2. Some Aspects of Form

Historical and contemporary interpretations of form through lecture, discussion and graphic analysis.

Leader: Lorser Feitelson—faculty member, Art Center School.

#### 3. Simple Jewelry Making

Basic processes in the making of simple jewelry including the use of tools and simple shaping techniques. The use of metals, woods, ceramic units and plastics.

Leader: D. Kenneth Winebrenner—Professor of Arts, State University of New York College for Teachers at Buffalo.

**4. Enameling**

Discussion of enameling as an art experience and of materials and equipment needed. Demonstration of techniques followed by a question and answer period. Leader: Margaret Montgomery—faculty member, Los Angeles County Art Institute.

**5. Printmaking in the Schools**

Demonstration and discussion of the following printmaking techniques: color linoleum blocks and experimental relief printmaking.

Leader: Milton Hirsch—faculty member, Birmingham High School.

**6. An Analysis of Creative Water Color Painting**

Analysis of creative painting in water color through discussion and demonstration. Relating creative painting in water color to creative "picture making" in all or any media.

Leader: Edward Reep—faculty member, Chouinard Art Institute.

**7. Aspects Toward Creative Painting**

Graphic and color devices in relation to the philosophy of painting by means of lecture, diagram and discussion.

Leader: Richard Ruben—faculty member, Chouinard Art Institute.

**8. The World of Mosaic**

Showing of 16 mm Kodachrome film, "The World of Mosaic," followed by a demonstration and a discussion of working methods and teaching techniques.

Leader: Joe Young—leading mosaic muralist.

**9. Curriculum Planning**

Consideration of contemporary theory and practice in relation to curriculum formulation.

Leader: Bernice V. Setzer—Director, Department of Art, Des Moines Public Schools.

**10. An Approach to Fabric Design and Painting**

An approach to textile and all-over design with the materials and equipment and their imaginative use.

Leader: Mary Jane Rice Leland—teacher, Art Department, Los Angeles City College.

**FIELD TRIP WORKSHOPS**

Bus transportation will be provided to insure professional and group unity for workshops outside the hotel. Transportation \$1.50.

**11. Photographing the City**

Excursion to various points of interest in and about the city of Los Angeles. Subject matter and methods of photography and classroom implications will be emphasized. Be sure to bring cameras.

Leader: Lee Moyne Mark—Photography teacher—Pasadena City Schools.

**12. Art and the Gifted Child**

Visit to Los Angeles County Art Institute for a demonstration of basic problems of the artist concerning form, tone-structure, physical structure, design, and techniques.

Leader: Joseph Mugnaini—faculty member, Los Angeles County Art Institute.

**13. Art for the Elementary School**

Trip to Immaculate Heart College for an investigation through slides and films of relationships among art, the individual, the home, and the school.

Leader: Sister Mary Corita, I.H.M. Art Department, Immaculate Heart College.

**14. Painting at the College Level**

Trip to the University of California at Los Angeles for a discussion and demonstration of techniques, methods, procedures and philosophy in regard to painting at the college level. The relationship of painting to sculpture and print making will be discussed.

Leaders: Jan Stussy, William Brice, John Paul Jones, Robert Cremean—all from the Art Department, U.C.L.A.

**15. Mosaic Demonstration**

Visit to Immaculate Heart College for a mosaic-making demonstration utilizing preliminary silk-screen studies; showing of films and slides followed by a discussion of related problems.

Leader: Sister Magdalen Mary, I.H.M. Chairman, Art Department, Immaculate Heart College.

**16. Exhibition and Display**

A visit to the University of California at Los Angeles for a discussion and demonstration concerned with the problems, techniques and procedures involved in school gallery exhibition and display. Leaders: Karl With, Warren Carter, Jack Carter—Art Department, U.C.L.A.

**17. Paper Techniques—Professional**

Visit to Chouinard Art Institute for a demonstration in the uses of paper along with opportunities for participation. Leader: Robert Winquist—faculty member, Chouinard Art Institute.

**18. Paper Techniques—Secondary**

Visit to Chouinard Art Institute for a demonstration in the uses of paper for the secondary school art program. Opportunities for participation. Leader: Pauline Johnson—Art Department, University of Washington.

**19. Paper Techniques—Elementary**

Visit to Chouinard Art Institute for a demonstration in the uses of paper in the elementary school program. Opportunities for participation. Leader: William Shelley—Art Department—San Jose Junior College.

**20. Organizing a Functional Room Environment**

An elementary school will be visited for the purpose of evaluating the classroom environment. Following a tour of the school there will be a panel discussion by elementary supervisors, principals and teachers. A short tour of the city will be included to see types of school architecture.

Leader: Dorothy Striff—Elementary Art Supervisor, Los Angeles City Schools.

**21. Independent Discovery and Exploration Through Art**

Trip to Los Angeles City Schools Art Curriculum Office for an investigation, demonstration and discussion of varied and "off-beat" media. Analysis of classroom possibilities and educational validity. Leader: Harriet Baker—Art Department, Valley Junior College.

**TOURS****1. Art Schools and Wilshire Boulevard**

A visit to the fine art schools of this area—Chouinard Art Institute, Los Angeles County Art Institute, and Art Center. Drive along Wilshire Blvd.

**2. Decorator's Showrooms**

Browse through decorator shops to see beautifully designed fabrics, furniture, accessories.

**3. Television and Art**

A tour through C.B.S., one of the major television centers; browse through shops of the Farmer's Market; and return by beautiful Wilshire Boulevard.

**4. Huntington Library—Galleries and Gardens**

A trip via Pasadena to the famed Huntington Library where we will visit the fabulous collection in the galleries and then a stroll through the beautiful gardens to see the rare plant forms and trees.

**5. Focus on Culture—the Present Meets its Past**

A trip through the Los Angeles Museum galleries to see the famed permanent collection of paintings and the current spring show. A visit to the beautiful new State Building of Science and Natural History and a chance to stroll through the nearby Rose Gardens. A tour of the U.S.C. Art Department and exhibits.

**6. The Changing Face of Los Angeles**

A glimpse of old Mexico in the shops of historical Olvera Street. A visit to nearby old Plaza Church established in 1789; then a tour through China Town. Return via the new Civic Center with a stop at the City Hall Art Gallery and a beautiful view of Los Angeles, the new Police building with its fine mosaics and sculpture.

**7. Contemporary Architecture**

A tour through contemporary homes designed by top architects: Neutra, Schindler, Gregory Ain, John Lautner, William Beckett, Soriano, R. A. Walker and Frank Lloyd Wright. At many of the homes the architect will be present.



# National Art Education Association

## Statler Hotel • Los Angeles

# 4th Biennial Conference

## April 16 to 19, 1957

**I Motion Picture TV Studio Session and Luncheon**—April 18: 11 a.m. to 5:30 p.m.

**II Seminars**—April 16: 2-5 p.m.; April 17: 9-12 noon and 2-5 p.m.; April 19: 2-5 p.m.  
(members signing for seminars must plan to attend all four meetings)

- |   |  |
|---|--|
| 1. Advertising Design .....   | 7. Art Museums and the Community ..... |
| 2. Contemporary Architecture .....                                    | 8. Production of 16 mm Films .....     |
| 3. Ceramics .....   | 9. Television for Classrooms .....     |
| 4. Industrial Design .....  | 10. School House Planning .....        |
| 5. Photography .....  |  |
| 6. Costume Design and Production (includes fashion show and luncheon) | \$5.00                                 |

**III Tours**—April 18: 1:00-4:30 p.m.—transportation: \$1.50

- |   |   |
|---|---|
| 1. Art Schools and Wilshire Blvd. ....  | 5. Focus on Culture .....                 |
| 2. Decorators' Showrooms .....          | 6. The Changing Pace of Los Angeles ..... |
| 3. Television and Art .....             | 7. Contemporary Architecture .....        |
| 4. Huntington Galleries & Gardens ..... |   |

**IV Workshops**—April 16: 2-5 p.m.—repeated April 17: 2-5 p.m.

(workshops 1 to 10 inclusive to be at Statler Hotel—workshops 11 to 21 inclusive to be field trips with a charge of \$1.50 which includes bus transportation)

- |   |   |
|---|---|
| 1. Simple Sculptural Processes .....                  | 12. Art and the Gifted Child .....            |
| 2. Aspects of Form .....                              | 13. Art for the Elementary School .....       |
| 3. Simple Jewelry Making .....                        | 14. Painting at the College Level .....       |
| 4. Enameling .....                                    | 15. Mosaic Demonstration .....                |
| 5. Print Making in the Schools .....                  | 16. Exhibition and Display .....              |
| 6. Analysis of Creative Water<br>Color Painting ..... | 17. Paper Techniques (professional) .....     |
| 7. Aspects Toward Creative Painting .....             | 18. Paper Techniques (secondary) .....        |
| 8. World of Mosaic .....                              | 19. Paper Techniques (elementary) .....       |
| 9. Curriculum Planning .....                          | 20. Organizing a Functional Environment ..... |
| 10. Fabric Design and Printing .....                  | (April 16 only)                               |
| 11. Photographing the City .....                      | 21. Exploration through Art Materials .....   |
|   | (April 17 only)                               |

### Pre-Register Now

### Registration is Limited

### Pre-Register Now

Motion Picture TV Studio Session and Luncheon (Transportation & Luncheon)	\$5.00.....
Seminar: 1st choice .....	2nd .....
Tour: 1st choice .....	2nd .....
Workshop: 1st choice .....	2nd .....
	3rd .....
	Field trip workshops: \$1.50.....
Registration Fee: \$3.00—Elementary School Teachers (For one day only \$1.00)	
Total amount enclosed:	.....

Name .....

Address ..... City ..... Zone ..... State .....

Regional ..... Position .....

Mail to Evangeline Heisig, Registration Chairman—452 N. Grand Ave., Los Angeles 12, California

## INSEA ANNOUNCES AN INTERNATIONAL EXHIBITION ON **THE ART OF ADOLESCENCE**

The International Society for Education through Art (INSEA) is holding its Second General Assembly in The Hague, the Netherlands, August 19-23, 1957. As a feature of the Assembly and in cooperation with the Municipal Museum of The Hague, the Society is planning a comprehensive international exhibition "The Art of Adolescence." This event is of interest to art educators throughout the world and of basic importance to the development of art education, for one of the great needs of the field is a close study of art expression during adolescence.

INSEA has chosen "Art Education and Adolescence" for the theme of its Second General Assembly and the exhibition will dramatize the theme of the Assembly. American art educators are invited to send in examples of the art work of their students for consideration for the exhibition.

The purposes of the exhibition are:

- to call attention to the art of adolescence as an important and unique area of expression.
- to demonstrate the variety and intensity of expression in art by adolescents.
- to present examples of art expression by adolescents that will strengthen and give impetus to sound teaching techniques.

Although the major development in art education during the past half century has been the establishment of the art expression of young children as worthy of special and separate study, no comparable attention has been directed toward the art work of adolescents. Whereas, formerly, children's drawings and paintings were considered of interest only as they reflected or resembled the work of adults, they are now viewed as having a distinct character of their own. The result has been that, under intelligent and sensitive instruction, young children have poured forth an abundance of art work that is

charming and delightful and impressive in its exuberance and beauty.

A major present task of art education is to study the art work of adolescents with the same diligence as has been applied to the work of young children. In general, the particular qualities of the expressions of these young people, who are no longer children and not yet adults, is not understood or appreciated. Even most art teachers fail to understand the particular merits of the work of adolescents and, instead, sentimentally bemoan the loss of childlike spontaneity that is inevitable with the onset of maturity. There is evidence that the art expression of adolescents is as unique in its own way—and as significant—as that of young children. The exhibition "THE ART OF ADOLESCENCE" is planned as a demonstration of this important fact.

Certain it is that adolescence, as a period in life, is marked by great growth in intellectual, emotional and physical powers. Undoubtedly, a comparable potential for aesthetic growth also exists, although the means to develop it are not as yet clear. This growth in power of adolescents is reflected in their art work in a wide diversity of expression frequently marked by highly developed skills. Many young people decide at this period to undertake prolonged study in art which will lead to professional careers. Even at this age, their work is often professionally oriented and remarkably proficient in both an artistic and technical sense. Work of this sort should be a part of the exhibition but should by no means dominate it or exclude the expressions of the much larger group of students for whom art experiences are essential but who are entirely without professional aspirations. It is on this latter group, in fact, that the major emphasis in the exhibition will be placed. Pictures sent in for the exhibition should include examples which run the full range of expressions of which adolescents are capable.

There is a further reason for a close scrutiny of art expressions of adolescents. In our present-day world, where scientific advance is growing and where uncertainty and fear are widespread, it is clear that education will have to concern itself more with artistic expression in order to develop emotionally mature adults who can cope

with the pressures and tensions which are now part of the lives of everyone. Adolescence is a critical period for the formation of behavior patterns and traits of adult life. Increasingly, therefore, art educators are devoting their attention to a study of methods at these years.

The exhibition will be limited to two-dimensional graphic expressions such as, paintings, drawings, etchings, lithographs, lino prints, etc. All examples submitted are to be original works of the students whose name (or names) appear on them. **This exhibition is not a competition and no prizes will be awarded or mentions made.**

Following are the general regulations on work submitted for the exhibition:

**Age of students**—Only the work of students between the ages of 13 to 18 years, inclusive, is to be submitted.

**Individual and group work accepted**—Both individual and group work will be included in the exhibition.

**Media**—The exhibition will be of two-dimensional work only. Within this limitation, however, there are no restrictions on media. Examples submitted in media which are fragile or which will smear should be covered and packed with special care.

**Size**—There are no restrictions on size.

**Mounting**—All examples are to be sent without mounting.

**Information on entries**—The following information is required for each example of work submitted for the exhibition. It is to be written on, or firmly attached to, the work on the back and in the lower right-hand corner.

**Country**

**Student:** Name(s)

Birth date(s)

Sex(es)

**Title of Work**

**Date of Work**

**Medium**

**School:** Name

Address

Type or classification of School

**Person Sending Work**—The full name and address of the individual sending the work to the exhibition.

**Comments:** (Comments both by the student(s) whose work it is and the teacher under whose direction it was done are requested. These might include information on the source of the idea prompting the work, how it was done, the technical or teaching methods used, a brief evaluation, etc. In countries where the

native tongue is other than English, French and German, it would be helpful if the comments could be translated into one of these languages in addition to being sent in the language of the country.)

**Selection of Work for the Exhibition.**—All work from the United States is to be sent to a central place (see below). A committee of American INSEA members will select from this group those to be sent to The Hague. There, an international committee will be responsible for the selection of work for the exhibition. It will include one representative from the Municipal Museum of The Hague (who will serve as secretary of the committee), one from the International Society for Education through Art (INSEA), one from the Netherlands Society for Education through Art (VAEVO). The other members will include an artist, an art critic, and a psychologist.

**Hanging of Exhibition**—The exhibition will be hung by the Municipal Museum of The Hague.

**Further Use of Exhibition**—It is likely that the exhibition assembled at the Municipal Museum of The Hague will be shown in other museums both in the Netherlands and elsewhere. In addition, INSEA has plans for preparing several international exhibitions of the art work of adolescents and examples will be selected by the committee for inclusion in these exhibitions.

**Return of Work Submitted**—All work sent in will be returned. Examples not sent to The Hague will be returned promptly. Those not selected for either The Hague exhibition or the INSEA traveling exhibitions will be returned shortly after the international committee has met and examples chosen for exhibition purposes will be returned within a three-year period.

**Where Work is to be Sent**—All work is to be sent to:

Mr. William Mahoney, Chairman  
American Committee "Art of Adolescence"  
Teachers College, Columbia University  
New York 27, N. Y.

**Date due**—To be considered for the exhibition, work must arrive in New York City by May 31, 1957.

# NAEA Standing Committees Membership, Revised List

<b>*ACCREDITATION</b>	Clifton Gayne, Chairman; Stanley Czurlis, Harold Rice, Earl Weiley, Tom Ballinger, Gertrude Abbuhl, Marguerite Tiffany, Fred Giles, Fred Logan, Waldemar Johansen, Grace Baker.
<b>*ARMY ARTS AND CRAFTS</b>	Esau Motovich, Chairman; Lucia Corbin, J. Edward Frank, Isabel Conner, Myrtice Patty, John Courtney, Ernest Stone, Art Pelz, Carmine Sena, Kenneth Yost, Dorothy Calder, Richard Wiggin.
<b>ART EDUCATION IN RURAL AREAS</b>	Jean Johnson Slenker, Chairman; Mary M. Schmitt, Phyllis Logan, Fred Metzke, Ruth Coburn, Loveen Albright, Phil H. Rueschhoff, James Schwalbach, Alexander Masley, Reino Randall, Lois Odom, Olive Montgomery.
<b>AUDIO-VISUAL AIDS</b>	Tom Larkin, Chairman; Walter Johnson, Virginia Purcell, Janet Sullivan, Henry Ahrens, Louise B. Ballinger, Dorothy Bowyer, Clara Wiltse, Ruby Niebauer, Edward Thomas, John Robertson, Mariemma Miller.
<b>COLLEGE TEACHERS OF ART</b>	Harry Guillaume, Chairman; Clem Tetkowski, Kenneth R. Beittel, Harold C. Mantz, Luther J. G. Wenner, Maud Ellsworth, Alexander Severino, Robert S. Hilpert, Gordon Gilkey, Harriet Gill, Sibyl Browne.
<b>CONSTITUTION STUDY</b>	Charles Dawson, Chairman; Edwin Ziegfeld, George Dutch, Josephine Shively, Ellsworth Plummer, Harold Lindergren, Jennie Roberson, Evelyn Buddemeyer, Doris Gilmore, John Lidstone, Eugenia Summer, Estelle Barkemeyer.
<b>*CURRICULUM MATERIALS</b>	Archie Bauman, Chairman; Bliss McManus, Evangeline Heisig, Margaret Triplett, Grace Chadwick, Victor Smith, Archie Wedemeyer, Darcy Hayman, Lula B. Black, Garnet Leader.
<b>EDITORIAL BOARD</b>	Jack Arends, Chairman; Bill Mahoney, Ronald Williams, Ralph Beelke, Elaine La Tronico, Ernest Ziegfeld, Joseph Cardozo, Josef Gutekunst.
<b>EXECUTIVE</b>	Ivan E. Johnson, Chairman; Ann Lally, Jack Arends, Mayo Bryce, Charles Robertson, Reid Hastie, Horace Heilman, Katherine Reed.
<b>INDUSTRIAL ARTS STUDY</b>	Helen C. Gordon, Chairman; Hugh Hinely, Robert D. Goldman, Kenneth Winebrenner, Robert M. Whiting, Otha Whitcomb, Mary McMullen, Craig Sheppard, Margaret McDavitt, Jean Johnson, Roxie Remley.
<b>INFORMATIONAL STUDIES</b>	Alice Baumgarner, Chairman; Pauline Johnson, Robert Johnston, Helen Sandford, Elizabeth Gilligan, Seymour Landsman, Beulah Book, Marion Dodderer, Naomi Dietz, Freda Harshberger, Priscilla Stewart, Polly Arthurs.
<b>*INTERNATIONAL SCHOOL ART PROGRAM</b>	Ruth Ebken, Chairman; Ora Gatti, Genevieve Anderson, Gwendolen Elwell, Barbara Dorr, Marjorie Gudgen, Marion E. Miller, Sara Wilson, John S. Scott, Paul Dalzell, Elizabeth Mack, Dorothy Rowlett, Mary Dell Burford.
<b>*MEMBERSHIP</b>	Dorothea Alston, Chairman; Ruth Johnson, Ruth Trappen, Alice Molenkamp, Dorothy Blair, Phyllis Nelson, Karl Schlicher, Inez Parker, Grace Chadwick, Shirley Waters, Elizabeth Curtis, Patrick Staub, Corrine Mabry, Ina Lethco.
<b>*NATIONAL LEGISLATIVE</b>	Mary Adeline McKibbin, Chairman; Elladora Furbush, Grace B. Etheredge, George Ross, Evelyn Burdett, Opal Thorpe, Estelle Knudsen, Sidney Little, Irene Gray.
<b>NOMINATING</b>	Harold Schultz, Chairman; Howard Conant, Mavis Bridgewater, Carolyn Howlett, Pauline Johnson, Katherine Comfort.
<b>POLICY</b>	Italo de Francesco, Chairman; Edwin Ziegfeld, Dale Goss, Marion Quin Dix, Edith Henry, Martha Allen, Charles Robertson, Ruth Halvorsen, Margaret Glace, Charlotte Cannon, Mayo Bryce, Emory Rose Wood.
<b>PROFESSIONAL RELATIONS</b>	Gratia Groves, Chairman; Marie Larkin, George Talbot, Mary M. Salmon, Ellen Taylor, Edward Del Doso, Joy Holm, Paul Edmonston, Ruth Hyland, Esther Gingrich, Nora Zweybruck Weidmann.
<b>PUBLICATIONS</b>	John Lembach, Chairman; Mary Godfrey, Jack Arends, Harriet Higgins, Harold Rice, August Freundlich, Alex Pickens, Ray Faulkner, Idella Church, Virginia Macagnoni, Samella Lewis.
<b>*REGIONAL DEVELOPMENT</b>	Howard McConeghey, Chairman; F. Eleanor Elliot, Flossie Kysar, Katherine Cardwell, Marnetta Souder, Wilma Brown, Cathryn Samuels.
<b>RESEARCH</b>	Manuel Barkan, Chairman; Jerome Hausman, Edward Mattil, Helen C. Rose, Vincent Lanier, Martha Roderick, Mildred Cunningham, Robert Cooke, Viktor Lowenfeld, Josef Gutekunst, Helen T. Marshall, Mildred Fairchild, Marguerite Walter, Julia Schwartz, Sybil Browne, Harriet Gill, Marie Allen, Robert Peter, Daniel Mendelowitz, Hazel Plymton, Irma Middup.
<b>STATE DIRECTORS OF ART</b>	William Bealmer, Chairman; Sara Joyner, Irma Willard, Lloyd Schultz, Alice Baumgarner.
<b>TELEVISION</b>	Howard Conant, Chairman; Sara Joyner, Flora Kresler, Marion Cole, Victoria B. Betts, Joanne Lovette, Frank Wachowiak, Grace S. Smith, Phyllis Logan, Edmund Feldman, Florida Stoddard.
<b>1957 YEARBOOK</b>	Youlton Howell, Chairman.
<b>NATIONAL HEADQUARTERS COMMITTEE</b>	Marion Dix, Chairman.

\*The president will appoint very shortly one more person to bring this committee to its full complement.



## BIOGRAPHICAL DATA OF CANDIDATES FOR NAEA OFFICERS—1957-59



### FOR PRESIDENT

(One to be elected)



### REID HASTIE

Asso. Prof. of Art Ed., University of Minnesota. Member, NAEA 10 yrs., WAA 10 yrs., EAA, 3 yrs. Vice Pres., NAEA. Member NAEA Research, Accreditation and Executive Comm's. Chm., NAEA College Teachers of Art Ed., 3 yrs.; Chm., WAA State Affiliation, 3 yrs.; WAA nominating comm., 1956.

### EDITH M. HENRY

Supervisor of Art, Denver, Col. Member, NAEA 13 yrs., WAA 14 yrs. Life member NEA. Past President, WAA. Colorado State Art Assoc., Denver Council of Administrative Women in Ed. Member, Council of NAEA, ASCD and ACEI.



### FOR VICE PRESIDENT

(One to be elected)



### ROSEMARY BEYMER

Director of Art, Kansas City, Mo. Member, NAEA 14 yrs., WAA 18 yrs. Member, Council of NAEA, 2 yrs.; former member, NAEA Prof. Relations. Past President, WAA. National Chm., International School Arts Program, 4 yrs. Local Chm., WAA 1956 Conference.

### CHARLES M. ROBERTSON

Professor of Art Education, Pratt Institute, Brooklyn, N. Y. Member, NAEA 9 yrs., EAA 19 yrs., WAA 5 yrs. and SEAA. President, EAA, 1954-56; Past President, EAA, 1956-57. Council member, EAA (1941-52) and NAEA Program coordinator, NAEA Conferences, 1951, 53, 55. Chm., Army Arts and Crafts NAEA Program 1953-55.



### FOR SECRETARY-TREASURER

(One to be elected)



### JOSEF G. GUTEKUNST

Asso. Prof. of Art Ed., S.T.C., Kutztown, Pa. Member, NAEA 8 yrs., EAA 8 yrs. Associate editor (1953-56) and Business Manager, NAEA Journal. Member, NAEA Research and Editorial Comm's., conference coordinating, 1955. Member, EAA Research and conference printed program comm.

### JOHN LEMBACH

Head, Dept. of Art, University of Maryland. Member, NAEA 10 yrs., WAA 4 yrs., EAA 7 yrs. Former editor, WAA Bulletin and Colorado State Art Asso. Bulletin. Former Chm., NAEA Publications and WAA Publications comm's.

# CANDIDATES FOR NAEA COUNCIL MEMBERS AT LARGE (4 TO BE ELECTED) 4 YEAR TERM

**BALLARIAN, ANNA**

State Teachers College  
Plattsburgh, New York

**FRENCH, JOHN**

San Jose State College  
San Jose, California

**HOOVER, F. LOUIS**

Illinois State Normal University  
Normal, Illinois

**KAUPELIS, ROBERT**

New York University  
New York, New York

**OLSEN, JOHN**

Long Beach State College  
Long Beach, California

**PELZ, ARTHUR**

Oak Park Township High School  
Oak Park, Illinois

**SCHWARTZ, JULIA**

Florida State University  
Tallahassee, Florida

**TETKOWSKI, CLEMENT**

College for Teachers  
Buffalo, New York

## "ILLITERACY IN THE ARTS"



Jack Arends, Assoc. Prof. of Fine Arts  
Pres. Eastern Arts Assoc.

Not long ago I heard again the all too common phrase, "I don't know anything about art, but I know what I like". This time it originated with an educator; last time it was a business man and before that, a banker. None was embarrassed or ashamed in admitting his lack. In fact, at times, it seemed to be a mild boast, a proof of some nebulous theory concerning the American standard of success. We must face the fact that, as a nation, we are illiterate in the arts. And, not only are we illiterate, we are also unashamed and unaware of the situation.

This has not always been the case. Our forebears, less dependent on the verbal, were far

more skilled than we are in the non-verbal forms of expression and communication. In primitive cultures, non-verbal forms exerted a powerful influence.

A major influence in the decline of the non-verbal means of communication was undoubtedly the invention of the printing press. Books, formerly lettered by hand and available only to a small group, now were turned out in ever increasing quantity so that in time they became available to all. Communication, as a result, was accomplished mainly through words and word symbols and verbal literacy became a concern of religion, education and government. Today all but a few are verbally literate; only a few are literate in the arts. Education has not concerned itself with the problem.

Although words remain the medium used by educators to carry on most of their activity, there is a decided increase in the use of the non-verbal. Students more and more are expressing themselves through their artistic skills, increasing their sensitivity to the arts and developing their tastes.

Our task as educators dealing with the arts is a tremendous one. Realizing the need to express our attitudes and beliefs and knowing that it can best be done through the arts we must capitalize on every opportunity, even create new ones, if we are to equip our students with the means for an effective satisfying and full life.

## NAEA-AASA TO HAVE JOINT MEETING

On Monday, February 18th, during the national convention of the American Association of School Administrators, there will be a combined session jointly sponsored by NAEA and AASA. This year AASA has designated some departments of NEA to hold joint meetings of special interest to school administrators and will call them "special interest" groups. It is hoped that all art educators will invite their school superintendents, college presidents or other delegates to the Atlantic City Convention to attend this meeting on art education. The meeting will last two hours and will be held in the auditorium.

The tentative program as it will appear in the AASA Convention Program booklet is as follows:

**Topic:** ADMINISTRATORS AND TEACHERS VIEW TRENDS IN ART EDUCATION MONDAY, FEB. 18, 1957—2:30 P.M. Room 19—Auditorium

**Chairman:** Mrs. Gratia B. Groves, Director of Instruction, Kanawha County Schools, 200 Elizabeth St., Charleston, W. V.

Where have we come from and where are we going in teaching art? The place of art education in improving human relations, community life, and intercultural understanding. Problems confronting teachers, consultants and administrators in the art program—lack of money for materials, large classes, poorly equipped classrooms and scarcity of good art teachers. Next steps in improving the program of art education.

### Presentation of the Subject:

Dr. Ralph R. Fields, Director, Division of Instruction, Teachers College, Columbia University, New York 27, New York.

### Interrogators:

Dr. Hilton C. Buley, President, New Haven State Teachers College, New Haven, Connecticut.

Dr. Donald E. Herdeck, Program Officer for Cultural Activities, UNESCO Relations Staff, Department of State, Washington 25, D. C.

Dr. Ann M. Lally, Director of Art, Chicago Public Schools, Lecturer on Art and Education at The University of Chicago and DePaul University, Chicago, Illinois.

Mr. Clarence W. Richard, Superintendent, Los Alamos Public Schools, Los Alamos, New Mexico.

Dr. Raymond L. Collins, Superintendent, Manhasset Public Schools, Manhasset, New York.

Discussion from floor.

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## Professional News

**PAULINE JOHNSON**  
Asso. Prof. of Art  
University of  
Washington  
Seattle, Washington



### REGIONALS

With attention focusing on the National Conference this year, the Regional groups are already thinking and planning for their conferences to be held in the spring of 1958. The one exception is the E.A.A. which is scheduling sub-regional meeting for the three E.A.A. Districts in 1957. The 1958 meeting will be held in Washington, D. C. with Dr. Harold Rice as program chairman, and 1960 will be the Golden Anniversary Year with Philadelphia as the meeting place.

The S.E.A.A. is planning their conference for Tampa, Florida, the W.A.A. will be in Louisville, and the P.A.A. in Asilomar (south of San Francisco).

Of interest will be the announcement that the State of Colorado has severed connections with the PACIFIC ARTS ASSOCIATION and has joined the WESTERN ARTS ASSOCIATION because of the better geographical relationship.

Two interesting publications of late include the E.A.A. "Art Education Bulletin" for November 1956, devoted entirely to television and art education in the Eastern Arts area. Ralph G. Beelke is the editor and he can be contacted at the U.S. Office of Education, Washington 25, D.C. The November 1956 issue of the W.A.A. Bulletin uses the theme "The World About" and those planning trips outside the United States will find the articles on Europe, Haiti, Italy, Japan, Hawaii, and Mexico not only entertaining but enlightening. John F. Stenvall is the editor. He is an art teacher in the New Trier High School at Winnetka, Illinois.

### STATE ASSOCIATIONS

The NORTHERN CALIFORNIA SECTION of the P.A.A. held its Fourth Annual Conference on Art

and Education at Asilomar again this year. The eminent designer Charles Eames, and the well-known English art educator, Trevor Thomas, made major contributions to the conference. The president is Helen Quinero.

The SOUTHERN CALIFORNIA SECTION of the P.A.A. chose Dr. Vincent Lanier for president this year.

Dr. Margaret McDevitt is president of the OREGON ART EDUCATION ASSOCIATION which held a fall conference in November in Corvallis, Oregon with Dr. John Olsen and Nora Zweybruch Weidmann as the main speakers.

The MASSACHUSETTS ART EDUCATION ASSOCIATION featured the use of metal—its craft and design in education and industry, at the fall meeting held in November at Foxboro, Mass. Previous meetings featured paper and its possibilities for two and three dimensional art experiences, and silk screen printing as an art. Mrs. Hale A. Johnson is president.

The MARYLAND ART ASSOCIATION met in Baltimore in October to hear Dr. Raymond J. Stiles, Curator of Education, National Gallery of Art, Washington, D. C. Speak on the topic "The Sources of Artistic Invention as contrasted with Scientific Invention" at one of the luncheon meetings.

An "ART WORKSHOP" was held in October at the VERMONT EDUCATION ASSOCIATION annual convention in Burlington. Dr. Ralph Beelke, Specialist, for Education in the Arts, United States Office of Education was the speaker at this meeting.

### ART EDUCATION SERVICES

The IMMACULATE HEART COLLEGE announces that it now has eighteen traveling exhibits with no rental charge. Write for further information to Sister Magdalen Mary or Sister Mary Corita, IHC, 5515 Franklin Ave., Los Angeles, 28, Calif.

A committee has been organized to revise the STATE OF NEW MEXICO Arts and crafts curriculum guide. It is hoped that the complete revision of the publication will become a major factor in helping all elementary school teachers expand their offerings in creative art experiences for children. The committee is headed by Dr. Alexander Masley.



## PERSONALITIES

All four of the Regional presidents managed to get to Europe last summer. Dr. Jack Arends, President of E.A.A. and Dr. Mayo Bryce, President of P.A.A. led course credit tours. Dr. Ann Lally, President of W.A.A. and Katherine Reed, President of S.E.A.A. also travelled abroad and report many interesting contacts and visits in the various countries.

Mr. George Dutch was given a surprise bouquet when he retired as head of the Art Department of George Peabody College. He was presented with a television set, a box of silver dollars (one for each year of teaching), and a bound book of letters from students.

Mr. Thomas Griffith has left Los Angeles, California and is now an instructor of art at George Peabody College.

Those who knew Miss Dorothy Keys, Art Supervisor of the Nashville, Tennessee Schools were saddened to hear of her death in November.

D'Arcy Hayman of UCLA is the new editor of the Pacific Arts Association Bulletin.

Felix Payant has been appointed Director of Arts and Crafts for the State of New Mexico.

Mrs. Felicia Beverly, Art Supervisor in New Castle, Delaware was granted a Fulbright Award to participate in the secondary education team affiliated with the University of Karachi in Pakistan and is on leave of absence for the entire year.

Many found the information with regard to summer opportunities in travel tours, summer workshops and conferences, and special course attractions at summer school, especially helpful in planning vacation activities last year. Your assistance is solicited in presenting again this type of service. Material should be sent to Pauline Johnson, School of Art, University of Washington, Seattle, Washington as soon as possible as deadline for copy to the Journal is the fifteenth of each month.

## STATE NEWS

The fourth annual convention of the Pennsylvania Art Education Association will be held at Erie, Pennsylvania, May 3-4, 1957. Members are urged to make plans to attend and help con-

tribute to making it the largest and best convention yet. Jesse W. Badger is the publicity chairman and can be contacted at 134 East Garfield Avenue, New Castle, Pennsylvania.

Donald Patterson of the Lincoln Junior High School in Portland, Maine was elected president of the Maine Art Education Association at a fall meeting. The Southern Maine Art Educators met in Portland in February to discuss supervision problems.

The art section of the North Eastern Ohio Teachers Association met in November and the main speaker was Mrs. Gladys Stackhouse Service who gave a lecture on "Throughway to Creative Thinking". Her lecture was highlighted with road signs seen on the thoroughways and analogies made with necessity for creative imagination in education. Mrs. Service is also conducting a Brainstorm Session on the New Leisure as predicted in Morris Ernst's book "Eutopia '76" for a study group of the American Association of University Women.

## CURRICULUM STUDY

Mrs. Marie Stapley recently completed a thesis at the University of Utah on "A Comparison of Two Methods of Teaching Art Appreciation in the Seventh Grade". The observation, discussion (traditional history of art Approach, and creative expression methods were used and developed in two of Mrs. Stapley's art classes at the Hillside Junior High School in Salt Lake City. There was no attempt to prove that one method was superior to the other but rather to explore the possibilities of the two methods in order to give a better understanding of each so they can be used more effectively and efficiently.

## TRAVEL

Teacher's College, Columbia is again featuring a "Western European Art Study Tour" for the summer of 1957, offering six credit points. The itinerary includes Greece, Italy, Austria, Germany, France, Holland, Belgium and England. The trip starts from New York on July 12 and concludes there on September 1. For information as to costs and other requirements write to Professor Jack Arends, Department of Fine and

(please turn to page 20)

## BOOKS

**Journey Into a Fog**—Margareta Berger-Hamerschlag, Sheed and Ward: New York, 1956. \$3.50.

"It was another world which I entered after stepping off the bus."

With these words Mrs. Berger-Hamerschlag begins the story of her experiences as an art teacher in a youth club in a slum area of London. Here was a world of young people, but completely lacking in all the qualities we associate with youth; instead of ambition, hopefulness, and enthusiasm the writer found only a terrible apathy. These teen-agers were without any sense of the purpose or direction of life. In the periodic eruptions of violence in the club and the senselessness of many of their destructive actions there was a quality of madness that would have stopped any but the hardiest.

The strange thing is that the woman who not only endured this experience but struggled valiantly to bring some quality of living to these people does not believe in Art for Everyone. A disciple of Franz Cizek (she is an Austrian herself) she says: "Only children who are gifted should be taught in school, and then only by artists. Everything else leads to utter ruin in this field." In spite of this statement she tried desperately to bring some spark of the meaning of life to these children through the art work she presented.

This is no success story; there is no happy ending. In spite of all the projects and approaches she tried, the author found the attitude of the students and the lack of material insurmountable. Time and again the projects are abandoned, destroyed, ignored, or jeered. The social conditions which breed these problems (children working early in their teens, cut off from a rise in social status, etc.) are more typical of England than of America, but we, too, find the adolescent period an increasingly difficult age to teach. The writer has no ready-made answers to the problems she met, and the book is more of a warning than a suggested solution.

The book will be something of a comfort to those who feel they teach under difficult conditions. One can hardly imagine a more difficult

situation than this. Others who read this will thank their lucky stars that they do not have these things to combat. The book is ominous in its warning, however, and causes one to wonder if conditions in the world today are not slowly causing all young people to lose the "sense of wonder" so essential to vital living.

This book is a "must" for art educators, for while it is not pretty reading it should make us all stop and reconsider the relationship of art to the purpose of life itself. While a description of the book may sound depressing it is lively and provocative reading, for it is written in a highly personal manner by someone who apparently has a warm, sensitive, and dynamic personality.

**Conté**—Cedric Dawe—The Studio Publications, 423 Fourth Avenue, New York, 1956. \$5.75.

This little book explores the use of the humble Conté crayon, and it is amazing to see the number of effects that can be achieved with it. While this is a material that is probably available to most classrooms it is somewhat neglected and indeed may have much to offer, being freer than pencil and yet possessed of a great sensitivity and range of values. The book is simply and effectively written, and is completely and profusely illustrated with Conté drawings. Such things as textural effects, composition, light and dark, ways to hold the crayon, etc. are discussed. As a change from other media it may be well worth looking at some of the highly accomplished Conté drawings in the book and giving the students a go at it.

**Photograms 1957**—The Annual Review of the World's Photographic Art. Sixty-Second Year of Issue. New York: Philosophical Library. \$6.95.

Those who include photography as part of the art curriculum will want to have a look at this book of photographs prepared in England but including work from all over the world. While most of the work stresses subject matter and technique and presents little of an experimental nature (or as the foreword in the book calls it, "anti-pictorial") it is still an interesting and varied collection of both black and white and colored prints. The most valuable part of the

book is a plate-by-plate commentary on each picture analyzing the compositional elements which would be very helpful to anyone struggling with problems of composition in any medium. There is an interesting chapter on "Photography as a Means of Expression" and one on the use of color in photographs. There is also some rather startling commentary on the recent "Family of Man" at the Museum of Modern Art. The critic, writing on "The Year's Work" felt it to be somewhat over-sentimental and with photographic standards which he felt to be "far below that which would be required in a major photographic exhibition."

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## FILMS

### **Bulletin Boards: An Effective Teaching Device—**

Produced and directed by Reino Randall, Associate Professor of Art, Central Washington College of Education, Ellensburg, Washington. Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California. 11 minutes, 16mm sound color. \$100.

Here at last is a truly effective film on the arrangement of bulletin boards—something that has been needed for some time. As more and more schools are providing bulletin boards requests have been pouring in from teachers who don't know quite how to use them, and I suspect this film will be especially valuable in education classes or with in-service groups.

The film shows classroom groups planning bulletin boards as cooperative projects, illustrates something of the design elements needed for effective displays, ways to mount items, and a variety of interesting materials and methods of arranging bulletin boards. The color of the film is excellent, the commentary intelligent and interesting, and the continuity has variety and action. It could be used at a variety of levels from the elementary school to college, but will probably find its greatest audience with teacher groups. Twelve different bulletin boards made by students are used as illustrative material. This one is beautifully done, and a real inspiration—sends one hustling out to get busy on that board!

### **School and Family Art Series: Art Begins at**

**Home; Boy Creates Toy; Holiday Art.** Produced and directed by Frank Bach, Assistant Professor of Education, University of Wisconsin. Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California. Each film approximately 5 minutes, 16 mm sound and color. \$60.00 each or \$165.00 for three.

The same company has produced this new series called the School and Family Art Series. Produced by Frank Bach, it uses Dr. Bach's charming children as subjects. The unusual aspect of these films is in their scene of action which has been shifted from the schoolroom to the home. It shows these youngsters at work on

a variety of art projects that can be carried out in the home and done in family situations. This has been another neglected area, and something that many of us have hoped to see promoted.

In **Boy Creates Toy** a six year old makes his own airplane and sailboat out of scrap material. Too often we see children handed expensive toys which have little meaning for them and involve no imagination on their part. This is a welcome approach and it is a joy to see the tremendous pleasure this little boy takes in his own creative product.

**Art Begins at Home** features first grade youngsters printing wrapping paper using vegetables and sponges, and doing finger painting and tempera painting in a home situation. Here, too, the children are completely natural and charming; the eagerness and spontaneity with which they work is completely real.

**Holiday Art** shows a variety of activities that can be used to make holidays truly "special" days. Christmas tree ornaments, an Easter egg tree, Thanksgiving place cards, and valentines are used as examples of holiday items which a family can make together to make these days more meaningful.

These three films are excellent and highly recommended—they too fill a long-felt need for a family emphasis in art activities. They might possibly have shown more of the adults working with the children—the whole focus is on youngsters. My main criticism, however, is that the films try to cover too large an audience—they are recommended for a range from elementary to adult viewers. The problem arises then in making the film simple enough for the elementary youngster to understand without "talking down" to the adult—a feat very difficult to do. It seems to me that in this case these films will find a greater meaning in adult audiences who plan family activities and should be directed at them. Children will probably find little response on the part of unsympathetic adults when they suggest a finger painting session after seeing these pictures. It would seem that these might be excellent films for your next talk at the P.T.A. meeting, however—the children are very appealing and might be just the thing to "sell" art to your family audiences.





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**PROFESSIONAL NEWS**

(continued from page 15)

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Art Action tours to Europe under the direction of Dr. Mayo Bryce will be conducted again this next summer with class credit being earned. Details may be secured by writing to Dr. Bryce, Art Education Department, San Francisco State College, 1600 Holloway Street, San Francisco, California.

Reino Randall of Central Washington College at Ellensburg, Washington is organizing a college credit tour to Europe with special emphasis on the Scandinavian countries.

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**"ART IS A PERSONAL MATTER"**

(continued from page 2)

Such obstructions may be the result of a hang-over of art educational practices from past years; they are probably the result of imposed adult concepts. The mental attitude of the teacher must be one of negation toward every condition that opposes the principle of the original thinking in the child's art activity. We cannot immediately destroy the block, but we can re-direct the child's activities so as to give him the opportunity to be himself again. We must uproot the adult concepts smothering the seeds of child ideas.

The child created with the possibility of limitless freedom must be allowed to discover himself and the world around him. If he is free, he is free only by virtue of the right to make choices, to choose from more than one course of action as an art experience. Freedom in art means the ability to think, do, and express one's own ideas. Respect for child art means respect for the child's self-choice, spontaneity, and self-activity, his right to accept and reject. A child convinced against his will becomes a man convinced against his will. Both are of the same opinion still. Often those who force certain art activities upon the child produce students who later class themselves as art rejectors or art haters.

The enjoyment of art is for all. In dealing with this most vital subject of art education we must not forget how to laugh and to enjoy doing. Let us guide our children to approach art normally, happily, to be willing to accept it, to be glad to experiment with it, trusting that as a result of these efforts they shall derive a better understanding of art and become better thinkers, choosers, and doers.

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